DOCUMENT RESUME

ED 098 578 CS 201 663

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TITLE Ohio University's 100 Level English Program: A Balanced, Experimental Structure That Satisfies Almost Everyone.
PUB DATE Apr 74
NOTE 17p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (25th, Anaheim, California, April 4-6, 1974)

EDRS PRICE MF-$0.75 HC Not Available from EDRS. PLUS POSTAGE
DESCRIPTORS College Freshmen; College Programs; Composition (Literary); *English Programs; Higher Education; Literature Appreciation; *Program Content; *Program Descriptions; *Program Evaluation

ABSTRACT

A description of the 100 level English program at Ohio University, an explanation of how the program got started, and a brief evaluation of how the students and faculty responded to the program are included in this paper. Acknowledging that the students come into the program with 12 years or more of study of English composition and literature, the program offers the student a selection of seven basic courses, all designed by a departmental committee: literature of initiation, focusing on the theme of innocence-to-experience; black literature; urban experiences in literature; images of man and woman in literature; literature of vision and fantasy; literature on alienation; and contemporary writing skills. Also available to the faculty are two categories for self-designed courses--literary topics or contemporary issues. The courses are open to both freshmen and sophomores. Having stemmed from the desire to move away from the traditional "freshman composition" approach, the program has gone through some minor changes as a result of evaluations. Both the faculty and students are pleased with the outcome. (HOD)

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OHIO UNIVERSITY'S 100 LEVEL ENGLISH PROGRAM:
A BALANCED, EXPERIMENTAL STRUCTURE THAT SATISFIES ALMOST EVERYONE

(Originally given as an address at the Conference of College Composition and Communication, Panel Session 18: "Reshaping and Reaffirming Our Goals," April 5, 1974; Disneyland Hotel Convention Center; Anaheim, California)

INTRODUCTION

What I wish to do--like many good sermons--involves three things: first, a description of our 100 level English program at Ohio University; second, an explanation of how we got it; and third, an evaluation of how we respond to it.

I. First, WHAT WE HAVE: A DESCRIPTION

We title our first offerings for underclassmen "the 100 level English program." By this we do not mean, in the usual sense, "freshman English" or "English composition." Rather we mean to describe our beginning, college-level English courses. And so we number the courses 171-A through 171-G, 181, 183, and 185. We do not view them with the connotations associated with English 1, or with English 101. Our phrase "100 level" implies beginning courses, but not beginning at the very beginning; for the students come in with already twelve years or more of study of English composition and literature. In that sense we are recognizing and acknowledging that we begin in medias res, in mid-stream, not back up up at the beginning somewhere.

We have 7 basic courses, all designed by a departmental committee. This "100 Level English Committee" is composed equally of faculty and

CS 201 663

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T.A.'s, with enormous in-put from students. Six of the courses are arranged on a theme: these we call "topics in literature." Note the focus on the ideas or thought in the literature read. You can consult the enclosed course descriptions and see our basic topical courses for 1973-74. Let me comment briefly on these.

English 171-A. Literature of Initiation takes the theme of innocence-to-experience. It is the course we offer with a mythic approach. The students who elect this one read from an anthology of short stories, an anthology of poems, Sophocles' Oedipus cycle of plays, and one novel, either Conrad's Heart of Darkness or Kate Chopin's The Awakening. For each of these courses there is also a basic handbook on composition. Publishers do fairly well when we adopt any book, for each course has ten to twenty sections, is offered two of the three quarters, and because we have an upper limit of 25 students per class, each book chosen will be read by 500 to 1000 students per year. The same composition handbook is used in each course, so the publisher of the composition handbook we choose each year does very well, for we have 5000 to 6000 registrations per year in these 100 level courses.

English 171-B is our Black Literature course. This is our oldest surviving course; we have had it for all six years of our 100 level program. Initially it was called "Crisis in Black and White"; we read sociology, psychology, journalism, and literature on the topic. Since things have calmed down in the Black Revolution since 1968, we have shifted to a more literary course, and now include the best Afro-American authors: Ellison, Wright, Baldwin, LeRoi Jones, etc.

We have had troubles with 171-C. Urban Experiences in Literature. Focusing on the city, but also including small towns and little cities, we have tried to see what effects the setting has on the literature

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which emerges from such varied settings. For this course in 1973-74 the students read Joyce's Dubliners, Dylan Thomas' Under Milk Wood, Sherwood Anderson's Winesburg, Ohio--which relates well to our own predominantly Ohio students, Mann's Death in Venice, and the teacher's choice of one novel from three options.

One of our most popular courses is 171-D. Man and Woman: Images in Literature. This one has evolved gradually. It began as an avowedly Woman's Liberation course experimentally offered in only one section; the following year we had four sections. To keep this course from becoming propagandistic, I put one male T.A. in with three female teachers whose consciousnesses were super-raised. He got a real workout in the group meetings we have of all those teaching the same course each quarter. We have since added the missing half of this course, and now include women and men in their individuality and in their inter-relationships, probably the crucial and most basic human relationship. In this course they read Ibsen, D. H. Lawrence, Germaine Greer, and several others.

The other most popular course in 171-F. Literature of Vision and Fantasy. By this we designate the non-realistic fiction of several traditions: gothic, grotesque, science fiction, utopian. They read Kafka, Frankenstein, Shakespeare's The Tempest, Henry James' "The Turn of the Screw," among others.

New in 1973-74, and perhaps too late now, is 171-G. Literature on Alienation. This course began as Existential Literature, which became Existential-Absurdist Literature, which became Existential-Absurdist-Black Humor Literature. Perhaps we did not get the right books into this one, or perhaps the student mood is no longer estrangement, but now favors community and fellowship. The majority of our students are either so alienated they do not want to talk about it

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any more; or they long no longer to feel so separated from themselves, society, nature, or God.

Four of these six multi-section topical courses are offered in each of the regular academic quarters; thus each topic is offered 2 of the 3 quarters. Each course has 4 to 7 books, and the heavy emphasis is now on literary writing, belletristic literature. All the major literary genres are represented in each course: short stories, novels, plays, and poems. Faculty members and T.A.'s can alter the book choices slightly from the departmental committee's booklist; T.A.'s have to present a rationale for their changes to the committee, so they can not just drop something they think they might not like.

In addition to these we have for underclassmen one explicitly and exclusively writings skills course called English 181. Contemporary Writing Skills. The word "contemporary" may partly be a sop for those who insist that everything be relevant; on the other hand, we do conscientiously try to have them write real things, such as they might write for other courses or actually will be writing after they graduate. This course is offered each quarter, including the summer term. In 1974-75 we add a remedial composition course because the quality of the students who matriculate at Ohio University--as perhaps also at most schools--has gone down. For this basic writing skills course--which by the way has steadily gained in popularity since we began offering it--the teacher has the option either to take the traditional approach and use Gorrell and Laird's Modern English Handbook and a book of essays, or a more experimental approach, and use a perceptual, pre-writing text called Here and Now II, along with a reader, and Brennan's Compact Handbook of College Composition.

We also have two categories for self-designed courses: special topics offered in only one section, usually for only one quarter. A

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professor, a T.A. after his or her first year, or occasionally a super-qualified senior undergraduate (under careful supervision) can design and teach his own course. The two categories are for literary topics or for contemporary issues. You can see from the course descriptions again these sorts of courses offered in the spring quarter of 1973-74: Man and Sport, Introduction to Folklore, Laughter and Absurdity in Literature, Moral Issues in Literature, and Popular Culture: The American Hero.

One crucial point in all these courses is that they are open to both freshmen and sophomores. They are, I have already said, not exclusively freshman English courses. They are not something one does before he gets down to the real business of college--though increasingly we may have to deal with students ill prepared for college when they arrive. The sophomores in the courses lend the classes a tone of maturity and frankness, as well as pseudo-sophistication. Lots of sophomores in these courses get the side benefit of meeting a group of freshmen girls. Occasionally we have juniors or seniors signing up because of particular interests in the theme, perhaps they are more interested in the ideas in the literature than in the art-of-literature approach taken in the next level of offerings, which for us is interpretation of a genre: fiction, poetry, or drama. Our 300 level courses are mostly single author or historical period surveys.

The aims of these 100 level courses are that each student improve his existing abilities to read, to write, and to think--we have, as you can see, modest goals. Seriously, we view these basic skills as inseparable and integrally related. If a student can't think, he surely can't write. If he has not read, he has little to think with or to write about. Recently we have reemphasized the goal that each individual student improve his specifically writing skills; this goal we still attempt to achieve while he is reading and discussing in class several

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pieces of literature. The writing emerges, not from a vacuum or from the T.A.'s ingenuity in cooking up a range of weird topics, but from the inter-related readings the student is doing. All the books for a course focus on the particular topic of the course, which gives the course and all the assignments a unity and cohesion. And each of the topics is designed both for solid content--the best literature which students at that level are capable of comprehending--and also for student interest.

As far as the nitty-gritty of the courses go: We have a minimum of five graded assignments per term: at least four papers, of which two must be expository essays. That means one assignment every other week. All paper topics arise from literary works of substance and hopefully also personal concerns of the student. Beyond these minimal restrictions, the teachers are free, even encouraged to experiment with other types of assignments if they wish. The fifth assignment can be all sorts of things: exams, creative writing (narrative or lyric writing), journals, or commonplace books, notebooks with study questions, even some non-literary expression like a film, collage, or painting. Our consciously written policy is that the 100 level English Committee will have a "loose interpretation of the constitution": whatever is not explicitly spelled out is up to the free choice and the good judgment of the individual instructor. We get a number of trials and errors; we also get a great many genuinely creative and purposeful assignments and student responses.

II. So much for a description of our courses: the aims, the work of the courses, the types of courses. Let me now briefly say <u>how we got this program</u>.

Our radical mutation came in the spring of 1968. To recall what it was like then, let me quote from the director of our 100 level English program, 1968-71, Mr. Peter Kousaleos:

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As you know, we were using Books, Purser, & Warren the year before I took over; we were also wearing coats and ties, and we were all doing the exact same thing on the exact same day. Concomitant with this rigid program, there was a world-wide student rebellion fermenting; the departmental administrative committee saw the need for updating the program in order to incorporate "attitudes" then current in the department. There seemed a need for flexibility, student and teaching assistant freedom of choice in what they took and taught, and an insistent and pressing need to confront, and somehow ameliorate, the gathering and well articulated power of the Black Militant rebellion. Clearly, the old program as it stood was incapable of meeting the challenge, or of withstanding the onslaught of the now defunct cry for "relevancy." The pressures were great and mounting; they had to be met. Fortunately, the new program gave us the needed flexibility to alleviate much of the stress faced by faculties throughout the nation.

So, in the fall of 1968 Ohio University gave up the "freshman composition" approach. In its first phase our new program consisted of 3 contemporary issues and 3 literary themes. In response to genuine demands for relevance and immediacy--remember the 1968-70 riots and protests--we as an English department took on courses in politics, sociology, education. We emphasized the "now" to the unfortunate but implicit denigration of the past, and of the wisdom of those who had gone before. But at that time we seemed, as a country, to have been led astray by the wisdom of the past. In response to the times, we gave our T.A.'s almost total freedom, too much in fact. In effect we stuck five books in their hands at the beginning of each term and said, "go teach."

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A number of people have asked HOW we got our program through the curriculum committee, how we got the rest of the university to accept our desire to drop "freshman English." It was in great part a matter of timing. At the same time Physical Education and Speech were dropped as university-wide requirements, we also dropped Freshman English. We, then, did not want a captive audience, with all the resistance in motivation. We did not want negatively motivated, or as was true in a great many cases, even hostile students. We have stood the test over time, and still hold to the view that the student's positive motivation is the inescapable crux of the matter.

This is not to say that we did not make mistakes. For after three and a half years of such an experimental program, we found it advisable to do an extensive evaluation. A committee of 13 had 7 plenary meetings, worked out three questionnaires, sampled 1600 student responses, and got elaborate responses from most of the faculty and most of the T.A.'s.

The results were like what the Volkswagon industry does in a major revision year. that is, we made some changes, but not drastic ones. The main benefits of the program we recognized to be its humaneness to teacher and to student: the freedom it had allowed, and the individualizing of the whole approach. On the other hand, we did change several things. In the interest of more structured training and supervision of T.A.'s, we created a pedagogy course which is now required of all entering graduate students. It is a bona fide course carrying five hours of academic credit, and resembling in some ways another usual requirement for graduate English study, namely Bibliography and Methodology. The latter trains one as a scholar, the former as a teacher. There are appropriately heavy readings, wide-open discussions on practical problems, some major paper requirements, and considerable freedom.

There was another change as a result of the evaluation. The workshops we had required each quarter of all those teaching the

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same course were continued, but reduced from spasmodic meetings which gathered at the coordinator's whim to 2 regular uniform meetings, one at the beginning of the term, the other at the end of the quarter. The purpose of the first such meeting is for those teaching that particular topic that particular term to share syllabi, ideas, plans, methods, resources, and bibliographies for teaching that particular course with that particular set of books. The purpose of the second meeting--at the very end of the quarter--is to summarize the ideas, resources, and problems in that particular course for the 100 Level Committee, so the course can be made more beneficial in future quarters. The leader of each workshop is a faculty member who is himself teaching that particular course that quarter.

Other changes as a result of the fourth year evaluation were that we put greater emphasis on literary texts and greater emphasis on improved writing skills. We also created more uniform departmental standards of grading. Generally, we realized we had gone too far to the left, so we pulled back in slightly, and hit a very flexible middle ground. I tried hard not to let the pendulum have its wont, which was to swing back hard to traditional, conservative approaches in the whole program. Then we would have had to come back more toward center anyway in another couple of years, in another evaluation. Now, like any wise politician, we are trying to hold steady a compromise balance between the conservatives and the radical-liberals in the department, and in the university as a whole.

Since that evaluation, two years ago now, we have made a few further alterations. The courses change somewhat each year; normally we will drop one or two of the six topics each spring and replace them with one or two new ones. We also now have a writing clinic and a reading clinic, which the Board of Trustees generously supports: they

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are designed for those individuals who have discovered and admit they need help. In 1974-75 we put back in a remedial writing course, such as we had seven or eight years ago. That will give us three levels in our writing courses: remedial, basic, and advanced (for juniors and seniors). It is a flexible program which evolves easily in the directions the species wants it to go.

III. Third and finally, now that I have described the program and explained how and why we got it, let me quickly EVALUATE it.

The students are very happy. Why? The voluntary aspects are crucial. The choice of which one or two courses to take among seven major options, plus all the self-designed courses, allows them to find their own interest. It removes the burden of trying to come up with one or two uniform courses for 5000 registrations per year. Even if a student's departmental major requires some one or two 100 level English courses, the individual student has a wide range of choice. We have resisted allowing any department to require the writing skills course of all students in their major. But interestingly, our psychology department has begun to require that psychology majors take our advanced composition course (for juniors and seniors), on the grounds that by their third year they ought to be able to see the benefits of improved writing, whereas they might not have done so when freshmen. As much as any student, with already quite fixed patterns of writing and thinking, can be encouraged to improve his writing and thinking--all within 10 weeks in a quarter system--this too is often accomplished.

Our 80 or so Teaching Fellows are happy, again for somewhat the same reasons. They have a choice from among five courses each quarter which one they will teach. After their first year with us, they can design and teach their own course, after working up a rather rigorous proposal which has to be approved by the committee. They appreciate

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the general guidelines, and then the considerable freedom and encouragement. The pedagogy course, at least the first year, was very well received.

The faculty of 55 individuals, most of whom teach one 100 level course each year, are pleased with the range of options, the freedom to teach their own concocted brew when they design their own course, and don't mind at all twice convening a group of those teachin, the same course the term they have a 100 level course; the shared comraderie and approaches to the course are mutually beneficial.

For the departmental committee and the chairman of the committee it is fairly tough to administer, given all the various courses, and so many places for alterations from the standard courses, books, and methods. But is is not impossible. And when you work for something you believe in, usually most of the effort seems worthwhile. There is enough freedom in this program, but not total freedom; that I would not have tried to manage.

The rest of the university is pleased with the renewed stress on writing, and is glad we in English are back to literary topics--IF the relations between man and woman, Afro-American experiences, and visions and fantasies can be considered literary topics exclusively. The university as a whole admires the degree of choice we give each student. Some other departments wish their disciplines ranged so extensively into so many interesting aspects of human life and expression. In general, the whole university seems pleased with our way of wedding writing and the study of literature for first and second year students.

Dr. Reid Huntley
Ohio University - Athens, Ohio
1973-74

ENGLISH FOR FRESHMEN AND SOPHOMORES

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The English Department offers seven basic courses of lower-division, non-major courses. These courses are open to freshmen and sophomores and may be elected to meet either specific English requirements or general humanities requirements. Not all beginning freshmen are required to take freshman English; it is, however, recommended as a beginning course for students. Consult the major requirement listings to determine if your proposed area of concentration has an English requirement.

PROLOGUE TO THE VARIOUS 100-LEVEL ENGLISH COURSES

Each year seven basic courses at the 100 level are offered, six on topics in literature and one in contemporary writing skills. Four of the 6 multi-section topical courses are offered in each of the regular quarters; thus each topic is offered two of the three quarters. The writing course is offered each term. A group of special courses offered most quarters is described at the end of this section. There is no intrinsic relationship between any of these 100 level courses; each is discrete and autonomous. One may take them in any order in any quarter of his freshman or sophomore years.

Given this variety, there is a great deal of freedom of choice for every interested student who signs up either from interest or because of a requirement in his own department.

Each course will include from four to seven books touching on its topic. The emphasis in the selection of texts falls primarily, but not exclusively, upon literary writing; novels and short stories, poems, plays, and essays. Each course will require a minimum of five graded assignments including at least four papers, two of them expository essays. Beyond these minimal restrictions, teachers will be free to experiment with other types of assignments if they wish. Students are encouraged to arrange conferences with their teachers; the teacher may ask each student in his class to come in for a personal conference.

The General Aims of all these courses are:

A. First and primarily, that the student learn to read good literature analytically and appreciatively. This may be said many ways, but after the course he should recognize the value of good literature and be better able to analyze, evaluate, discuss and understand the books he reads.

B. Second, and integrally, that the student improve his writing as much as possible--given his abilities and the motivation he may be encouraged to gain. This does not mean composition as drill, or writing separated from experiences personally meaningful to him. Rather it means the opposite. But we wish to make clear that the improvement of each student's writing is a major goal of each 100 level class.

C. Third, and also inseparably, that the student develop his ability to think and to discuss orally what he is thinking and feeling. This too may be said in many ways, but at the end of the term the student should be somewhat better able to examine critically, logically, and imaginatively.

Beyond these three major goals for each course, the teachers of the 100 level courses may add further goals, depending on their capabilities and interests. The student should be aware that teachers have their own teaching styles, that the same course with the same set of books may be approached in a variety of ways. He must make his own peace with his teacher and the other students in his class.

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ENGLISH 171A: LITERATURE OF INITIATION (Offered Fall & Winter Quarters, not Spring)

Readings: David Thorburn, ed. Initiation: Stories and Short Novels on Three Themes (Initiation, Love, Outsiders).
John Alexander Allen, ed. Hero's Way: Contemporary Poems in the Mythic Tradition.
Sophocles. The Oedipus Cycle of Sophocles, trans. Fitts & Fitzgerald (Oedipus Rex, Oedipus at Colonus, Antigone).
Voltaire, Candide.
Either: Joseph Conrad. Heart of Darkness & The Secret Sharer OR Kate Chopin. The Awakening.
Brennan, Compact Handbook of College Composition.

Description: Initiation is a central theme of much good literature. The coursd will permit study of a variety of types of initiation, including love, separation from home and family, the destruction of ideals: the ways in which sensitive people achieve maturity and make the transition from adolescence to awareness. It will aim at increasing students' awareness as well as introducing them to college-level reading and writing processes.

ENGLISH 171B: AFRO-AMERICAN EXPERIENCES IN LITERATURE
Offered Fall and Winter Quarters, not Spring

Readings: Oliver and Sills, eds. Contemporary Black Drama.
James A. Emanuel & Theodore L. Gross, eds. Dark Symphony: Negro Literature in America.
Richard Wright. Black Boy.
2 of the following: Ralph Ellison. Invisible Man; William Demby. Beetlecreek; Al Young. Snakes.
Brennan. Compact Handbook of College Composition.

Description: Introduction to literature examining the various experiences of the Black man in America, from his earliest writing up to--and emphasizing--the most contemporary literature. Including fiction, poems, plays, and autobiography, this course will deal with oppression, violence, and tragedy as well as humor, joy, and love. It will aim at increasing students' awareness, and introducing them to college-level reading and writing processes.

ENGLISH 171C: URBAN EXPERIENCES IN LITERATURE
Offered Winter and Spring Quarters, not in Fall.

Readings: Alan Trachtenberg, et. al., eds. City: American Experience
James Joyce. Dubliners.
Dylan Thomas. Under Milk Wood: A Play for Voices.
Sherwood Anderson. Winesburg, Ohio.
Thomas Mann. Death in Venice.
One of the following: F. Scott Fitzgerald, The Great Gatsby; Michael Butor, Passing Time & A Change of Heart; Hubert Selby, Jr., Last Exit to Brooklyn.
Brennan. Compact Handbook of College Composition.

Description: This course on the modern city treats both metropolises (like Cleveland and Chicago) and smaller cities and towns. Some of the problems and issues revealed in the literature include the creation of urban concentrations, how customs and mores in cities contrast with those in rural areas, styles of life in the city, human relationships in the city, and visions of what the future of cities may hold in store for us. The city will be viewed both as a polluting blight on the landscape and as the center of human culture and industry, one of man's greatest creations.

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ENGLISH 171D: MAN AND WOMAN: IMAGES IN LITERATURE
Offered Fall and Spring Quarters, not in Winter.

Readings: Mary Anne Ferguson. Images of Women in Literature.
Henrik Ibsen. Six Plays (Doll's House, Ghosts, Hedda Gabbler, Rosmersholm; Enemy of the People, The Master Builder).
D.H. Lawrence. Women in Love (Viking Press).
Germaine Greer. The Female Eunuch.
Zora Neil Hurston. Their Eyes Were Watching God.
Mimeographed Poetry.
Brennan, Compact Handbook of College Composition.

Description: To examine the interdependent roles of men and women in society as seen by writers of literature. Not a women's lib course, the aim is to broaden perspectives of human liberation, including how men and women see themselves, how they interact in various relationships. Some specific topics are sexuality, marriage, stereotyping, rebellion, and reconciliation or alienation. The course will aim at increasing students' awareness as well as introducing them to college-level reading and writing processes.

ENGLISH 171F: LITERATURE OF VISION AND FANTASY
Offered Fall and Spring Quarters, Not Winter.

Readings: Cummins, Green, & Verhulst, eds. The Other Sides of Reality: Myths, Visions, & Fantasies.
Harry Harrison, ed. The Light Fantastic: Science Fiction Classics from the Mainstream.
Franz Kafka. Penal Colony: Stories and Short Pieces.
Mary Shelley. Frankenstein.
Henry James. The Turn of the Screw & Other Short Novels.
Wm. Shakespeare. The Tempest.
Brennan, Compact Handbook of College Composition.

Description: This course will focus on non-realistic fiction: the gothic, the grotesque, the romantic or marvelous, science fiction. Turning away from the necessary or probable, this literature depicts the improbable--what is unreal or highly imaginary but fascinating and moving. The course will also aim at introducing students to college-level reading and writing processes.

ENGLISH 171G: LITERATURE ON ALIENATION
Offered Winter and Spring Quarters, not Fall.

Readings: Irving Howe, ed. Classics of Modern Fiction. 2nd ed.
Samuel Beckett. Waiting for Godot.
Arthur Miller, Death of a Salesman.
Marguerite Duras, Four Novels.
Daniel Defoe, Moll Flanders.
Mimeographed Poetry.
Brennan, Compact Handbook of College Composition.

Description: Many contemporary writers have been influenced by existentialist philosophy and the impersonality of massive, competitive society to write of a forced alienation of individuals. This course will examine such literature, not so much as sociological or philosophical evidence as a way to understand the plight of the sensitive person in modern society. The course will aim at introducing students to college-level reading and writing processes as well.

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ENGLISH 181: CONTEMPORARY WRITING SKILLS
Offered Quarterly

Readings: One or the other of the following 2 sets of books:
1) Gorrell and Laird. Modern English Handbook, 5th ed. with
Archer and Schwartz, Exposition.
or
2) Fred Morgan. Here and Now II: An Approach to Writing Through Perception with
Archer and Schwartz, Exposition.
Maynard J. Brennan. Compact Handbook of College Composition.

Description: To teach rhetorical skills in written composition. These sections provide a voluntary course in basic writing skills. The course is designed for those who write well and wish to improve as well as those who know they write badly and seek a remedy. In contrast to other courses 181 provides deeper concentration in the rhetorical strategies of persuasive prose and more frequent practice at improving the style of written expression.

An additional text for all courses is one good dictionary (not a paperback): Webster's New World Dictionary of the American Language, 2nd College Edition (or) Webster's Seventh New Collegiate Dictionary (or) Random House Dictionary of the English Language are recommended. Good but more expensive is the American Heritage Dictionary.

SPECIAL TOPICS COURSES

There are also each quarter a few particularized one-section courses, each for one quarter only. These are designed by a professor, a teaching assitant, or a specially qualified senior undergraduate. For example, in the fall quarter of 1972 there will be courses on Science Fiction, the American Dream, environment and the self, the comic mode (and comics themselves), and mulatto literature. All such special courses are numbered 173S and 175S. Publicity concerning these special topics or issues will be posted in the basement and 3rd floors of Ellis Hall; you may also inquire at University College. One may sign up for these particular courses during Pre-College, or at Adjustment-Registration Day preceeding each quarter. These have the same general aims as all the 100 level English courses.

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SPECIAL TOPICS COURSES

ENGLISH 173S: MAN AND SPORT Call #2092 Instructor: Bob Savage

Readings: Robert Coover, The Universal Baseball Association, Inc. (Signet); Frank Deford, Cut 'N' Run (Ballantine Books); Don Delillo, Endzone (Pocket books); James Dickey, Deliverance (Dell); Roger Kahn, The Boys of Summer (Signet); Bernard Malamud, The Natural (Noonday); Alan Sillitoe, The Loneliness of the Long-Distance Runner (Signet); John Updike, Rabbit, Run (Crest books).

Description: Being an enormously popular and an increasingly complex phenomenon of our time, "sport" has attracted many writers. From the mere expose to the philosophical inquiry, from naturalism to existentialism, sports books abound. This course will examine some of the best of them, involving everything from baseball and football to man-in-nature. We will note the achievements, great and little, and will try to determine the appropriateness of "sport" as material for the novelist.

ENGLISH 173S: LITERATURE OF INITIATION Call #2093 Instructor: L. Brown
10-12 MW

Readings: McCullers, Initiation: The Member of The Wedding; Sophocles, Oedipus (3 plays); Hodges, Harbrace Handbook (7th ed); Chopin, The Awakening; Voltaire, Candide; Drew-Connor, Discovering Modern Poetry.

Description: Initiation is a central theme of much good literature. The course will permit study of a variety of types of initiation, including love, separation from home and family, the destruction of ideals: the ways in which sensitive people achieve maturity and make the transition from adolescence to awareness. It will aim at increasing students' awareness as well as introducing them to college-level reading and writing processes.

ENGLISH 173S: INTRODUCTION TO FOLKLORE Call #2094 Instructor: Matt Krohn
1-3 MJ

Readings: Folklore and Folklife, Richard Dorson, editor.
Folklore in America, Hennig Cohen and Tristram P. Coffin, editors.
Nine Kayak Nights, by W.R. Geddes.

Description: For most of the course, we will concentrate on folk genre, that is, proverbs, folksongs, myths, folkart, riddles, folkdance, folktale types, and discuss the relation of these forms of symbolic expression to the cultural environment. Due to the guest lecturers who will present their views and experience with these folk genre, it would be helpful for the student to complete reading assignments prior to each class session. These faculty guest lecturers will also present talks on folk themes in various world literatures, problems the folklorist may expect to encounter, play in literature, and general theory of folklore. Major assignments will consist of the student's choice of one of three suggested term projects, (or, with approval, something of comparable scope) and a final exam.

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ENGLISH 175S: LAUGHTER AND ABSURDITY IN LITERATURE - Call #2095
Instructor: Christine Cotton MW 10-12

Readings: Poetry: A. Dugan, Collected Poems; N. Parra, Emergency Poems.
Drama: E. Albee, The Box and Quotations from Chairman Mao Tse-Tung; J. Feiffer, Little Murders.
Short Stories: N. Gogol, Tales of Good and Evil; J. Barth, Lost in the Funhouse.
Novels: A. Gide, Lafcadio's Adventures; H. Boll, The Clown; V. Nabokov, Laughter in the Dark; J. Updike, Rabbit Redux.

Description: The purpose of the course will be to examine the nature and meaning of grotesque humor characteristic of certain works as a whole or remarkably noticeable in large sections of a particular work. We will study a variety of serious and possibly complex intentions governing the use of this type of humor, conscious of the author's selective choice of this mode to present his views. We will consider how such humor affects both the emotional responses and the intellectual understanding of the reader. The concentration on writing practices will be equal to other courses at this level and there will be at least one exam.

ENGLISH 175S: MORAL ISSUES IN LITERATURE - Call #2096 - Instructor: DeJovine
1-3 TTh

Readings: Dostoevsky, Crime & Punishment; Hochuth, The Deputy; Koestler, Darkness at Noon; Ruggiero, The Moral Imperative; Thorpe (ed.) Four Classic American Novels.

Description: This course will concern itself with moral dilemmas as dramatized in representative literary works. Topics for composition will be based on the problems that arise when individual conscience is at variance with the law, when equally valid moral principles conflict, and when it is necessary to determine and evaluate the morality of human behavior and moral priorities. As in other 100 level courses at least 5 writing assignments will be required.

ENGLISH 175S: POPULAR CULTURE: THE AMERICAN HERO - Call #2097 - 7-9 pm MW
Instructor: Ray Merlock

Readings: Jules Feiffer, The Great Comic Book Heroes; Max Brand, Silvertip; Ernest Tidyman, Shaft Among the Jews; John Cawelti, Focus on "Bonnie and Clyde"; Ian Fleming, Moonraker; Erle S. Gardner, The Case of the Lucky Legs; Harold Robbins, The Carpetbaggers; Louis Untermeyer, ed. Story Poems.

Description: For some, Popular Culture studies constitute a fresh, new discipline and one of the more thought-provoking developments in modern education; for others, it is an excuse to bring trash into the classroom. This course will focus on the hero in American popular culture as he appears in his varied forms (the comic book and comic strip hero, the Western gunfighter hero, the spy hero, the lawyer hero, the private detective hero, the gangster hero, and the millionaire playboy hero). The course will be coneerned primarily with literary criticism and aesthetics, but also with psychology, sociology and media speculation. Intriguing questions involve: What is the distinction between the mythic, the archetypical, and the stereotypical?; Does mass literature mold or reflect the society?; and, lastly, what is and is not art? Students will be requested to keep a journal, write two academic essays and one creative writing assignment, undergo an individual oral final, and--sometime during the course of the quarter--save the world from the forces of evil.